

# THE CAECILIA

A monthly magazine devoted to Catholic Church and  
School Music, and the Organ.

Founded A. D. 1874 by Sir John Singenberger 1848-1924

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Volume 58

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No. 2

# The Caecilia

## REMEMBER

Ash Wednesday Is February 18! Easter Sunday Is April 5!

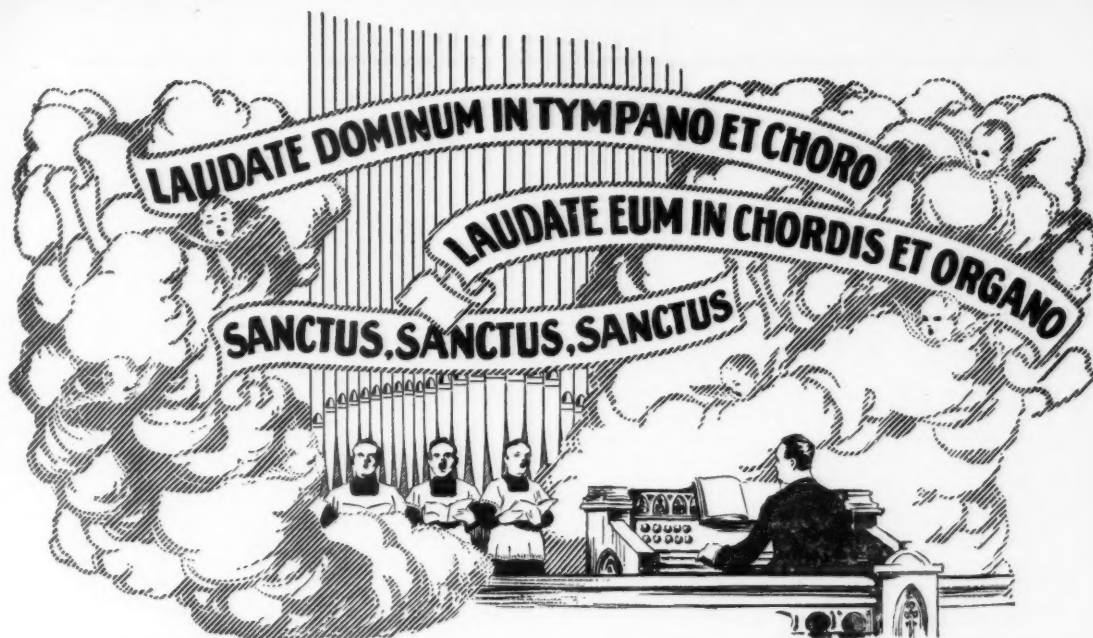
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1924 No. 4	Regina Coeli (S. A. T. B.) H. Tappert ..... .20 Haec Dies (T. T. B. B.) H. Tappert Victimae Paschali (S. A.) J. J. Meyer Pascha Nostrum (S. A.) Fr. Nekes	1918 No. 3 Haec Dies (S. S. A.) P. Griesbacher ..... .20 Haec Dies (S. A. T. B.) J. G. E. Stehle O. Glorious Easter Vision, H. Tappert (4 male or female voices)
1922 No. 4	Regina Coeli (S. A.) Albert Lohmann ..... .20 Easter Hymn (S. S. A.) P. E. Kuntz (English and German words) The World's Salvation (S. S. A.) P. E. Kuntz Fount of Grace (S. A. T. B.) J. B. Molitor	1916 No. 3 Vidi Aquam (S. A. T. B.) H. Tappert Regina Coeli (T. T. B. B.) Fr. Witt Regina Coeli (S. A. T. B.) J. Plag Hymn to St. Joseph (S. A.) J. Singenberger
1922 No. 3	Calligaverunt Oculi Mei (T. T. B. B.) A. Lohmann ..... .20 The Mysteries of the Sorrow- ful Rosary, A. Wiltberger Adoramus Te Christe (S. S. A.) Orlando di Lasso	1916 No. 2 Palm Sunday Services Complete .25 4 Male Voices. Hosanna, Greg- orian, Ingrediente, Otto Sing- enberger; In Monte Oliveti, Croce, Pueri Hebraeorum, J. Singenberger; Turba Multa, L. Ebner. Improperium, Fr. Nekes.
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Volume 58

February, 1931

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## Current Comments

(Editor's Note: News for this section is welcome from subscribers and choirmasters in various dioceses. Notice of anniversaries, special ceremonies and other interesting activities solicited.)

### FT. WORTH, TEXAS.

Wm. J. Marsh, of Fort Worth, Texas, whose church music compositions are always interesting and practical, and whose secular compositions have won state prizes, is at work on some new church compositions to be announced soon.

### SAN FRANCISCO.

Dr. Humphrey J. Stewart, Organist at St. Dominics Church, San Francisco, Cal., was recently honored by the Pope. He received the title and decoration of the Order of the Holy Sepulchre, from the hands of Most Rev. Archbishop Hanna. He and his organ compositions are world famous.

### SEATTLE, WASH.

A new Wagnerin Organ, will be a feature of the opening of the magnificent St. Josephs Church, in Seattle, Washington. Richard Keys Biggs, will open the organ, and a new boy choir of over 60 voices will sing.

### DENVER, COLORADO.

A vested male choir of 100 voices from the Denver Cathedral gave a program of sacred music under the direction of Monsignor Joseph Bosetti, Chancellor of the Diocese of Denver, during the tenth Annual Convention of the National Council of Catholic Women. An Archbishop, and four Bishops, members of the clergy, and over 2,000 people, attended the assembly at which a message from His Holiness Pope Pius XI, was read by Bishop Schrembs.

### DETROIT, MICH.

Rene L. Becker, former organist at the Old Cathedral in Alton, Illinois, is now at the Blessed Sacrament Church, Detroit, Michigan. His compositions in church and organ music have always been well received, and it is a distinct addition to the field of church music in Detroit, to have Mr. Becker enrolled there.

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**PARIS, FRANCE**

The new organ invented, which uses Radio tubes instead of pipes, has created quite a sensation here. M. Gastoue, famous French organist, is enthusiastic in his praise of it. It is cheaper than the pipe organ eliminating the cost of pipes, it never gets out of tune, and the technique and tone are developed to even greater perfection than that found in the new present day pipe organs.

**LIVERPOOL, ENGLAND**

The Diocesan Commission of music has compiled the new book "Plainsong for Schools" to be adopted and taught in all the schools by order of the Archbishop.

**ANTWERP, BELGIUM**

An International Liturgical Congress, held under the auspices of the Benedictine Fathers, here recently, and was attended by thousands.

**VERSAILLES**

A famous organ, built in 1736 by Robert de Cotte, is being restored under the auspices of the Academie des Beaux Arts. It is in the Chateau de Versailles, and is being rebuilt after a proposal by M. Charles Widor.

**LOUVAIN**

Features of the celebration marking the coming of age of Archduke Otto, pretender to the throne of the quondam dual monarchy of Austria and Hungary included services in the private chapel at the Steenoche-zeel Castle. Solemn High Mass was offered up, followed by the singing of the Te Deum, with many of the ex-members of the royalty present.

**COLOGNE**

In the presence of a distinguished congregation, a mass composed by Anton Bruckner, was rendered by the orchestra and choir of the University of Cologne. The occasion was an academia recognizing the 15th Centenary of the death of St. Augustine. Professor Braunfels directed the musical program. Bruckner, who died in 1896, was formerly

court organist at Vienna, and "Lektor" at the Vienna University, and is ranked in Europe among the great masters in both symphony music, and Catholic church music.

**DUBLIN, IRELAND**

The advance program for the 1932 Eucharistic Congress has been issued. Formal opening will take place at the Pro Cathedral on June 22 at 3 P. M. Pontifical Mass for the Children will be on the 23rd. The closing day a Pontifical Mass will be held at Phoenix Park, followed by a procession from the park to the altar on O'Connell bridge.

**NEW YORK, N. Y.**

On January 28th, Father Finns' 27th annual festival concert was given in Carnegie Hall, in which the Paulist Choristers, the Mediaevalists, and the New World Symphonietta were heard.

**CLEVELAND, OHIO**

Rev. A. B. Stuber, of St. Ignatius Church recently dedicated the new church with two Midmer-Losh Organs installed. Father Stuber's active interest in music has extended over a period of years, and his choirs have always been of the best.

**BALTIMORE, MARYLAND**

The Archdiocese of Baltimore is to hold a Field Mass within a few months at which the children of the parochial schools will sing. Rev. J. Leo Barley is to direct the chorus.

**BOSTON, MASS.**

A selected choir including John Shaughnessy, Joseph Ecker, William Coughlin, Michael Ahearn, and other well known singers sang the Requiem Mass held at the Cathedral upon the death of Mayor Curley's oldest son, James M. Curley, Jr. His Eminence Cardinal O'Connell, delivered the Eulogy. Rev. Walter Lambert led the chants at the grave. Philip Ferraro was organist at the church services, and Terry's Mass was sung. Thousands of people thronged the church, and flanked the procession to the cemetery.

## Try These On Your Choir at the Next Rehearsal

**QUESTIONS**

- 1—Who was Orlando di Lasso?
- 2—What does Andante mean?
- 3—What Irish king of the 10th century was a famous musician?
- 4—Where did the name Oratorio come from?
- 5—Who introduced solo parts into church music?

**ANSWERS**

- 1—A 16th century composer. Possessed of a remarkable boy voice, later became court choirmaster at Munich. Published over 2,500 compositions. Some still sung today.
- 2—Slow, graceful. Moving at moderate pace.
- 3—Brian Boru.
- 4—In 1505 an Italian priest named Filippo Neri, formed a society known as the Congregation of the Oratorio, devoted to the presentation of biblical plays accompanied by music. These came to be known as Oratorios.
- 5—Ludovico Vladana in the 16th century.

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## Neglected Resources

By Rev. A. L. Gabert

(Doctor in Gregorian Chant, Instructor in Ecclesiastical Music, Catholic University of America, 1912.)

## I

In many parts of the Old World, if you visit certain parish priests of small places, you will see in the sacristy or rectory charts of Plain Chant, music-charts, Plain-Chant books, hymn-books, figured-music books—eloquent witnesses of some special work one might hardly expect in their humble churches. If you ask the parish priest, he will tell you that he keeps up the work commenced long ago by some predecessors: he likes to have occasional meetings of men, and to teach them the elements of musical notation; some of them are good readers, and teach the younger ones; the knowledge of plain chant is traditional in certain families; every Sunday he enjoys a double choir of men for the mass, vespers and benediction. A group of school children or the children of Mary will sing hymns in the vernacular. He has no organ, no organist; but everything goes along just the same, owing to the good will of his people. Even congregational singing is readily attempted for well-known pieces of plain chant, or the refrains of popular hymns, and some fragments of simple figured music are successfully performed on very solemn occasions. If private generosity should ever provide the church with a small organ; if some member of the congregation should ever become fitted for volunteer leadership; if, in short, the parish priest should be lucky enough to find some exceptional and unexpected help among his people, then the standard would be raised, and, not infrequently, the poor church would know something of the musical life afforded by regular choirs.

We said, "in the Old World," but instances of the same kind are to be found in America, as well; for the same needs and the same spirit of musical apostleship can and do give the same results everywhere. Unfortunately, we have not in this country, as they have in Europe, special periodicals bringing the facts to the knowledge of the public, and reinforcing the efficacy of example.

Now, such instances as above evidently suppose the presence of a parish priest able to take the lead; that is to say, of a parish priest who did not neglect his opportunities for musical education during his school, college and seminary days.

## II

In some places, the musical life of the church depends almost entirely upon the school

children. If the possibilities of the situation were well understood, the general solution of the musical problem would not be difficult. Our parochial schools are developing wonderfully, and the progress of their organization reflects the highest credit on the zeal and cleverness of our parish priests, whose activity and devotedness keeps those schools under their absolute control. Where and whenever they choose, their schools can be their choirs. If the parish priest himself is able to start the work, the results will be swift and most satisfactory. The music-teacher or the organist also have a part to play.

But which will be their best field of activity in matters of choral work? Here we have to be most practical, as time is short. Therefore, without depreciating the appropriateness of hymns in the vernacular, or the charm of figured music, we must primarily and principally aim at the practice of Gregorian chant. It cannot be dispensed with, but with it one may dispense with everything else. A repertory of popular hymns is of no avail for high mass and other truly liturgical offices. An exclusive repertory of figured music is almost an impossibility with school children. A repertory of Gregorian chant is the easiest thing and answers all needs; besides, it is a matter of actual experience that children take to Gregorian melodies as readily and quickly as to any other music. And, according to the teachings of the Holy Father's *Motu Proprio*, "an ecclesiastical function loses nothing of its solemnity when it is accompanied by no other music than the Gregorian chant." Therefore, suppose the school children to have the Vatican Kyrie in modern notation; they will read it as they would any collection of very simple music, and after some practice they will know the "common" of a mass. If you can duly rehearse the "proper" with a few selected voices, or even with a fairly good soloist, you have all the musical material of a high mass. Afterwards, you will introduce some variety with other "commons." In the course of time you may begin something for the evening service; if you are unprepared for the singing of vespers, you may have compline, which remains about the same throughout the liturgical year on Sundays and feast-days.

Of course, these are mere suggestions for a minimum of work and results; the program is susceptible of extension and improvement. For

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instance, when your children become thoroughly interested, they will doubtless ask for some figured music; any good publisher will suggest the simple material needed for the purpose, either in two parts or in unison. Furthermore, let us assume that our musical school work is carried on in a place already provided with a regular choir; any active organist will be delighted, when occasion calls for it, to associate a large body of school children with his ordinary singers.

We may go still farther. If your regular choir sings in the sanctuary, you could, on solemn days, have the school children in the gallery, with the music teacher as a leader, and any kind of small reed-organ for the accompaniment. In this case, you will enjoy all the efficiencies of a double choir, the school children singing in unison or in two equal parts, and the regular choir in four unequal parts. Unfortunately, we possess no music properly written for such a vocal display; but publishers would provide it very quickly, if ever there were sufficient demand. And, meanwhile, an enterprising organist will know how to compose or, at least, how to arrange music suitable for the occasion.

In this country, school musical teaching seems to be exceptionally well organized; why should we not take advantage of this to promote the study of religious singing? In many schools, several months before the commencement exercises, hours are sacrificed every day for the preparation of some final musical entertainment; would it not be equally proper to spare a few minutes every day for the preparation of liturgical services?

Schools are the hope of the future, for music as for everything else; if well started in the primary schools, the pupils who enter college will find opportunities for musical improvement, and, naturally benefit by them in proportion to their previous instruction.

### III

In this paper the word "colleges" has a more or less conventional meaning, and applies to all the institutions which provide for the course of study intermediate between the primary school and the theological seminary, including Latin, Greek, sciences, letters, and sometimes philosophy,—at least in the regions where philosophy is not a first stage in the theological seminary itself. High schools ordinarily supply a good part of the aforesaid course of study.

Those so-called colleges are indeed a splendid field for the cultivation of sacred music and for choral training. Their intellectual level fits them for a more thorough under-

standing of artistic matters. Moreover, the age of the students, ranging from ten to twenty, secures the presence, in due proportion, of all the kinds of voices,—sopranos, altos, tenors and basses. Of course, if the music-teacher knows his business, it will be an easy matter for him to select a choir from the community, and to train his singers in Gregorian chant and the normal practice of sacred figured music. Furthermore, the community itself has a right to get a share of the same training; its full body may alternate with the choir in Gregorian chant and in musical pieces of simple character, the more elaborate parts alone remaining the special domain of the choir proper. In ecclesiastical colleges, where many students are destined for the priesthood, the necessity of a general musical training is more imperative than anywhere else. Needless to say, in colleges as in other places, as soon as it is a question of church music every step ought to be inspired by the wise directions of the *Motu Proprio*. And we cannot overlook the liturgical stringency of the words "church music," as the normal conditions, in ecclesiastical colleges, suppose high mass and vespers (liturgical services) for every Sunday and feast-day.

Thus far, for colleges, we have suggested two combinations: (1) The choir acting alone; and (2) the choir acting in close association with the community. But there is a higher ideal, of which we have here and there a few isolated instances: (3) The community itself becoming one large choir fitted for all purposes, without any help from a chosen body of privileged singers. In this combination, if we have to deal with Gregorian chant, the pieces without dialogue will be sung in unison by all the voices; and, in the other pieces, the dialogue will take place between the child-voices (sopranos and altos) and the male voices (tenors and basses). As to the pieces of figured music, they will naturally be sung in the four regular parts.

To create a musical situation like this may seem a very difficult task, but it is really easy, and requires only method and patience; six months of rational work will bring to the desired level a community already familiar with ordinary musical practice. For Gregorian chant, it is only a question of more or less. For figured music, we shall suggest one of the ways.

Let your community sing a simple hymn during the mass on week-days. Begin with a simple unison, and have every number carefully prepared; one good rehearsal a week

(Please turn to page 52)

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## Directions for Choir

(Last month we gave directions for Vespers. Next month's issue will contain Tenebrae instructions.)

### Palm Sunday

No organ at Mass.

### Blessing of Palms

- 1—Choir sings "Hosanna Filio David."
- 2—After the Epistle, Choir sings "In Monte Oliveti," or "Collegerant."
- 3—After the Prayer following the Gospel, the Preface is sung to ferial tone. Choir responds and sings Sanctus and Benedictus without a break, also in ferial tone.
- 4—Six Prayers follow after which the choir sings settings of "Pueri Hebraeorum," and continued singing them until signal to stop is given.
- 5—The choir will then take its appointed place in the procession.
- 6—During the procession no member of the choir will carry palms.
- 7—After the Procdamus in pace, and the response—"In Nomine Christi, Amen," from the choir, the procession starts, the choir falling in as directed by the Master of Ceremonies. (As a general rule the choir must fall in behind the Cross and acolytes. If a Bishop pontificates, the choir walks in front of the cross.)
- 8—During the procession the choir will sing as many of the Antiphons, "Cum Appropinquaret," etc., as are necessary to occupy the time until the door is reached.
- 9—At this point the choir divides, part going outside the Church and the rest remaining within. Those inside sing the first verse of the "Gloria Laus," those outside repeat; then those inside sing the remaining verses, the chorus outside singing the first verse only, as a chorus to each verse.
- 10—According to the weather, or other circumstances this hymn may or may not be completed.
- 11—When the door is opened the Choir immediately begins to sing the Antiphon, "Ingrediente Domino," and continue singing it until the Sanctuary is reached.
- 12—The choir returns to its place, genuflecting to the cross.

### The Mass

- 1—At given signal start the Introit.
- 2—Gradual and Tract can be sung in psalm tone.
- 3—Passion. The choir sings only the "voces turbarum."
- 4—The mass then proceeds as usual.



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## The Caecilia

OTTO A. SINGENBERGER.....Editor  
ARTHUR REILLY.....Associate Editor

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His Grace, the Most Reverend Archbishop Sebastian G. Messmer, recommends THE CAECILIA in a letter dated Nov. 22, 1924.

## Scandicus and Climacus

### An Impertinent Question

Ordinarily, there can be but one verdict as to the musicianship of a person who derives pleasure from playing a piano that is badly out of tune; the same may be said with regard to people who can enjoy hearing such playing. It would not look good in print, we fear, were we to instance here some of the expressions which musicians are wont to use in their characterization of such "hard"-hearing people.

But strange things happen, and strange, indeed, was the experience we had years ago as the guest of a European composer of note. Our host played some of his instrumental manuscript compositions—they have been published since and are really excellent—on his own piano, which was so horribly out of tune as to challenge comparison, we think, with the

most temperamentally disarranged keyed instrument to be found anywhere, including what might be found in a junk-shop. We listened in painful wonder. How was it possible for one and the same cause to produce such divergent effects: heavenly elation in him and a tonal inferno in us? A little reflection solved the difficulty. We were not both listening to the same thing. He was hearing the music as he had conceived and written it, and we were hearing it as it sounded—on that piano.

Let us add a further reflection. When a person like that composer can so detach himself mentally from his physical surroundings as seemingly to nullify in himself the physical process of hearing, is not this another wonderful instance of the power of the human mind to exercise control over the body and hold it in subjection? Or if by an analogy with the process of intellectual abstraction we should assume that this composer actually listened to what his miserable piano gave forth and then, by some subtle psychophysical process (let us say, by his imaginative ear), abstracted a latent suggestion of correct pitch and freshly individualized each ill-tuned sound as it reached his physical ear, would not such instantaneous abstraction of pitch and mental regeneration of tone be little less wonderful than the process of abstraction and generalization in the intellectual order? However, we fear there was not sufficient *fundamentum in re, i. e.* in that piano, to justify our urging very strongly the analogy just hinted at. Did we assure that composer that we enjoyed his music? An impertinent question! A. L.

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# Terra Tremuit

Offertory for Easter

F. J. Mc DONOUGH

*Allegro con spirito*

ORGAN

*f* *Grt.*

*Ped.*

Soprano  
Alto

Tenor

Bass

Organ

*f*

*mf*

*mf*

*Pd.*

Ter-ra tre-mu-it, ter - ra tre - mu-it et qui - e - vit,

Ter-ra tre-muit, ter - ra tre - mu-it et qui - e - vit,

Ter-ra tre-mu-it, ter - ra tre - mu-it et qui - e - vit,

dum re-su - rge-ret

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M. & R. 205-3

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*f* in ju - di - ci - o De - us. *ff* Al - le - lu - ia,  
*f* in ju - di - ci - o De - us. *ff* Al - le - lu - ia,  
*f* in ju - di - ci - o De - us. *ff* Al - le - lu - ia,  
*Grt.* *ff*  
*ff* Al - le - lu - ia. Dum re - su - rge - ret in ju -  
*ff* Al - le - lu - ia. Dum re - su - rge - ret in ju -  
*ff* Al - le - lu - ia. Dum re - su - rge - ret in ju -  
*ff* *Sw. p*  
*senza Pd.*  
*rall.* *a tempo* *f*  
di - ci - o De - us..... Ter - ra tre - mu - it, ter - ra  
*rall.* *f*  
di - ci - o De - us..... Ter - ra tre - mu - it, ter - ra  
*rall.* *f*  
di - ci - o De - us..... *a tempo* Ter - ra tre - mu - it, ter - ra  
*rall.* *Grt.* *f*  
*Ped.*

tre - - mu - it et qui - e - vit, Ter - ra tre-mu-it, ter - ra  
 tre - - mu - it et qui - e - vit, Ter - ra tre-mu-it, ter - ra  
 tre - - mu - it, et qui - e - vit, Ter - ra tre-mu-it, ter - ra

tre - mu - it et qui - e - - vit, Al - le - lu - ia,  
 tre - mu - it et qui - e - - vit, Al - le - lu - ia,  
 tre - mu - it et qui - e - - vit, Al - le - lu - ia, Al - le - lu -

Al - le - lu - ia, Al - le - lu - - - ia.....  
 Al - le - lu - ia, Al - le - lu - - - ia.....  
 ia, Al - le - lu - ia, Al - le - lu - - - ia.....

*Grt.*  
*cresc.*

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428	Lauda Sion Vol. II. (S. S. A.). . .	<i>J. B. Singenberger</i> . . .	.35
432	Benediction Service (S.A.). . .	<i>J. B. Singenberger.</i> . . .	.35
433	Benediction Service (T.T.B.B.) . . .	<i>Otto A. Singenberger.</i> . . .	.25
434	Cantabo Domino . . .	<i>Complete Edition</i> . . .	1.25
435	Cantabo Domino (in preparation). . .	<i>Vocal Score</i> . . .	
	Latin Hymns for 2, 3 and 4, Female Voices, by German and Italian composers. <i>Otto A. Singenberger</i>		
436	Eight Eucharistic Motets . . .	<i>Licinio Refice</i> . . .	.40
442	8 Motets for Three Male Voices . . .	<i>J. B. Singenberger.</i> . . .	.20
482	Laudate Dominum, Collection of Asperges Me, Vidi Aquam, Offertories etc. . .	<i>J. B. Singenberger</i> . . .	2.50
522	Six Selected Motets. . .	<i>Various German Composers.</i> . . .	.25
537	Seven Latin Hymns . . .	<i>Piel &amp; Singenberger.</i> . . .	.30
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542	Rythmus S. Thomae ad Sacram Eucharistiam 2 and 3 Voices. . .	<i>Msgr. H Tappert.</i> . . .	.40
547	Ten Ancient Latin Hymns (Unison) Harmonized by . . .	<i>L. Bonvin. S. H.</i> . . .	.20
548	Benediction Service for Four Mens Voices. Volume I. . .		.25

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# Confirma Hoc Deus

## OFFERTORY FOR PENTECOST

F. J. McDONOUGH.

Con spirito

Organ



Organ introduction in B-flat major, 4/4 time. It begins with a forte (f) dynamic, featuring a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment. Dynamics include f, *Gr.* (Grave), and *Sw.* (Swell).

Soprano

Con - fir - ma hoc De - us quod o - pe - ra - tus est, quod

Alto

Con - fir - ma hoc De - us quod o - pe - ra - tus est, quod

Tenor

Con - fir - ma hoc De - us quod o - pe - ra - tus est, quod

Bass

Con - fir - ma hoc De - us quod o - pe - ra - tus est, quod

Organ



First system of vocal and organ music. It includes staves for Soprano, Alto, Tenor, Bass, and Organ. The vocal parts enter with the lyrics "Con - fir - ma hoc De - us quod o - pe - ra - tus est, quod". The organ provides accompaniment.

o - pe - ra - tus est in no - - - - bis a te - mplo.

o - pe - ra - tus est in no - - - - bis a te - - mplo

o - pe - ra - tus est in no - - - - bis a te - mplo

o - pe - ra - tus est in no - - - - bis a te - mplo

o - pe - ra - tus est in no - - - - bis a te - mplo



Second system of vocal and organ music. It includes staves for Soprano, Alto, Tenor, Bass, and Organ. The vocal parts continue the lyrics "o - pe - ra - tus est in no - - - - bis a te - mplo." The organ provides accompaniment.

tu - o quod est in Je - ru - sa - lem. ti - bi of - fe - rent

tu - o quod est in Je - ru - sa - lem. ti - bi of - fe - rent

tu - o quod est in Je - ru - sa - lem. ti - bi of - fe - rent

tu - o quod est in Je - ru - sa - lem. ti - bi of - fe - rent

re - ges mu - ne - ra. Al - le -

re - ges mu - ne - ra. Al - le -

re - ges mu - ne - ra. Al - le -

re - ges mu - ne - ra. Al - le -

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

Pod.

le - lu - ia, Al - le - lu - - - ia, Al - le - lu - - -

le - lu - ia, Al - le - lu - - - ia, Al - le - lu - - -

le - lu - ia, Al - le - lu - - - ia, Al - le - lu - - -

le - lu - ia, Al - le - lu - - - ia, Al - le - lu - - -

ia, Al - le - lu - - - ia, Al - le - lu - - - ia, Al - le -

ia, Al - le - lu - - - ia, Al - le - lu - - - ia, Al - le -

ia, Al - le - lu - - - ia, Al - le - lu - - - ia, Al - le -

ia,..... Al - le - lu - - - ia,..... Al - le - lu - - - ia, Al - le -

\* Adagio

lu - - - ia, Al - le - lu - - - ia.....

lu - - - ia, Al - le - lu - - - ia.....

lu - - - ia, Al - le - lu - - - ia.....

lu - - - ia, Al - le - lu - - - ia.....

# EASY and COMPLETE VESPERS

Arranged by  
**JOHN B. SINGENBERGER**  
(L. L. D., K. C. S. G.: K. C. S. S.)

(With Falsobordoni *For 1, 2, 3 or 4 Voices*)

- |   |     |
|---|-----|
| 468 In honor of THE BLESSED VIRGIN MARY. . . . .                | .35 |
| (May be used throughout the year)                               |     |
| 469 In honor of THE BLESSED VIRGIN MARY. . . . .                | .35 |
| Vatican, with Falsobordoni and Hymns<br>for 1, 2, 3 or 4 Voices |     |
| 470 For CHRISTMAS (Vatican Edition) . . . . .                   | .35 |
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| 477 In honor of THE SACRED HEART (Vatican Edition) . . . . .    | .35 |
| 478 For SUNDAYS (De Dominca) . . . . .                          | .35 |
| Vatican Melodies with Falsobordoni,<br>for 2, 3 or 4 Voices     |     |
| <hr/>   |     |
| 480 THE COMPLINE SERVICE (2, 3, or 4 Voices) . . . . .          | .35 |
| 483 THE FOUR ANTIPHONS of the BLESSED VIRGIN MARY.              | .35 |

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## Cor Jesu

For four part Chorus (S.A.T.B.)

W. J. MARSH

*Andante espressivo- legato*

Soprano *p* Cor Je- su in - fi - ni - te a - mans, Cor Je- su

Alto *p* Cor Je- su in - fi - ni - te a - mans, Cor Je- su

Tenor *p* Cor Je- su in - fi - ni - te a - mans, Cor Je- su.

Bass *p* Cor Je- su in - fi - ni - te a - mans, Cor Je- su

*Andante espressivo*

Organ *p*

*mf*

a - - mans et..... a - ma - ndum Cor..... a - mo - - re

*mf*

a - - mans et..... a - ma - ndum Cor..... a - mo - - re

*mf*

a - - mans et..... a - ma - ndum Cor..... a - mo - - re.

*mf*

a - - mans et a - ma - ndum Cor a - mo - - re

vu - - lne - ra - tum e - xau - di pre - ces sup - pli - cum.

vu - - lne - ra - tum e - xau - di pre - ces sup - pli - cum.

vu - - lne - ra - tum e - xau - di pre - ces sup - pli - cum.

vu - - lne - ra - tum e - xau - di pre - ces sup - pli - cum.

Cor Je - su us - que, us - que ad mo - rtem

Cor Je - su us - que, us - que ad mo - rtem in ho - rto tri - stis - si -

Cor Je - su us - que, us - que ad mo - rtem

Cor Je - su us - que, us - que ad mo - rtem

O! fons a - mo - - - ris

O! fons a -

O! fons a -

O! fons a -

*p* *pp rit.*

ris, e - xau - di sup - pli - cum O..... cor

mo - ris e - xau - di pre - ces sup - pli - cum O..... cor

mo - ris e - xau - di pre - ces sup - pli - cum O..... cor

mo - ris e - xau - di pre - ces sup - pli - cum O cor

*ppp* *pp a tempo*

Je - su O..... cor Je - su fons.... a - mo - ris

Je - su O..... cor Je - su fons.... a - mo - ris

Je - su O..... cor Je - su fons.... a - mo - ris

Je - su O..... cor Je - su fons.... a - mo - ris

*ppp* *a tempo*

*cresc.* *cresc.*

Cor Je - su a - mans et..... a - ma - ndum Cor du - lcis Je - su

Cor Je - su a - mans et..... a - ma - ndum Cor du - lcis Je - su

Cor Je - su a - mans et..... a - ma - ndum Cor du - lcis Je - su

Cor Je - su a - mans et..... a - ma - ndum Cor du - lcis Je - su

*cresc.* *mf cresc.*

fons a mo ris, O fons a - mo - ris, e - xau - di

fons a - mo - ris O fons a - mo - ris, a - mo - ris e - xau - di

fons a - mo - - - ris O fons a - mo - ris e - xau - di

fons a - mo - - - ris, O fons a - mo - ris e - xau - di

pre - ces O fons a - mo - - - ris.

pre - ces sup - pli - cum O fons a - mo - - - ris.

pre - ces sup - pli - cum O fons a - mo - - - ris.

pre - ces O fons a - mo - - - ris.

*pp Slower* A - - men, A - - men, A - - men.

A - - men, A - - men, A - - men.

A - - men, A - - men, A - - men.

A - - men, A - - men, A - - men.



# O SALUTARIS HOSTIA AND TANTUM ERGO

## O Salutaris Hostia

Edited and Revised by James A. Reilly, A.M.

J. FALKENSTEIN

*Andante*

*p* *mf*

Soprano

O sa-lu - ta - ris ho - sti - a, Quæ cœ-li - pa - ndis

Alto

O sa-lu - ta - ris ho - sti - a, Quæ cœ-li - pa - ndis

Tenor.

O sa-lu - ta - ris ho - sti - a, Quæ cœ-li - pa - ndis

Bass

O sa-lu - ta - ris ho - sti - a, Quæ cœ-li - pa - ndis

*Andante*

*p* *mf*

Organ  
ad lib.

*cresc.* *f* *sfz*

o - sti - um, Bel - la pre - munt ho - sti - - li - a, Da ..... ro - bur,

*cresc.* *f* *sfz*

o - sti - um, Bel - la pre - munt ho - sti - - li - a, Da ..... ro - bur,

*cresc.* *f* *sfz*

o - sti - um, Bel - la pre - munt ho - sti - - li - a, Da ..... ro - bur,

*cresc.* *f* *sfz*

o - sti - um, Bel - la pre - munt ho - sti - - li - a, Da : ro - bur,

*cresc.* *f* *sfz*

fer au-xi-li-um. Bel-la pre-munt ho-sti-li.

fer au-xi-li-um. ho-sti-li.

fer au-xi-li-um. Bel-la pre-munt ho-sti-li.

fer au-xi-li-um. Bel-la pre-munt ho-sti-li.

a, Da ro-bur, fer au-xi-li-um, fer au-xi-li-um.

a, Da ro-bur, fer au-xi-li-um, fer au-xi-li-um.

a, Da ro-bur, fer au-xi-li-um, fer au-xi-li-um.

a, Da ro-bur, fer au-xi-li-um, fer au-xi-li-um.

U-ni tri-no-que Do-mi-no, Sit se-mpi-te-rna

U-ni tri-no-que Do-mi-no, Sit se-mpi-te-rna

U-ni tri-no-que Do-mi-no, Sit se-mpi-te-rna

U-ni tri-no-que Do-mi-no, Sit se-mpi-te-rna

*cresc.* *f* *p*

glo - ri - a, ..... Qui vi - tam si - ne te - rmi - no, No - bis

*cresc.* *f* *p*

glo - ri - a, ..... Qui vi - tam si - ne te - rmi - no, No - bis

*cresc.* *f* *p*

glo - ri - a, ..... Qui vi - tam si - ne te - rmi - no, No - bis

*cresc.* *f* *p*

glo - ri - a, ..... Qui vi - tam si - ne te - rmi - no, No - bis

*pp* *ff*

do - net in pa - tri - a, ..... Qui vi - tam si - ne te - rmi - no,

*pp* *ff*

do - net in pa - tri - a, ..... Qui vi - tam si - ne te - rmi - no,

*pp* *ff*

do - net in pa - tri - a. Qui vi - tam si - ne te - rmi - no,

*pp* *ff*

do - net in pa - tri - a. Qui vi - tam si - ne te - rmi - no,

*ff* *rit.*

No - - bis ..... do - net in pa - tri - a. A - men, A - - - men.

*ff* *rit.*

No - - bis ..... do - net in pa - tri a A - men, A - - - men

*ff* *rit.*

No - - bis ..... do - net in pa - tri - a. A - men, A - - - men.

*ff* *rit.*

No - - bis do - net in pa - tri - a. A - men, A - - - men.

## Tantum Ergo

J. FALKENSTEIN

Soprano  
Alto

*pp* *fz*

1. Ta-ntum er-go sa - cra - me - ntum, Ve - ne - re - mur ce - rnu - i,

Tenor  
Bass

*pp*

2. Ge - ni - to - ri, ge - ni - to - que, Laus et ju - bi - la - ti - o,

*f* *Organ. (Sw.)*

1. Et a - nti-quum do-cu-me - ntum, no - vo ce - dat ri - tu - i; *dim.*

no-vo, no - vo

*f*

2. Sa - lus, ho - nor, vi-rtus quo - que, sit et be - ne - di - cti - o,

sit

*pp* *fz*

1. Præ-stet fi-des sup - ple - me - ntum se - nsu - um de-fe - ctu - i,

se-nsu-

*pp*

2. Pro - ce - de - nti ab u - tro - que co - mpar sit lau - da - ti - o,

co-mpar,

*f* *p* *ff* *pp*

1. se - nsu - um de - fe - ctu - i: A - men, A - - men.

um, se-nsu-um

*f* *p* *ff* *pp*

2. co - mpar sit lau - da - ti - o. A - men, A - - men.



## Our Supplements This Month

### Notice!

During 1931 compositions appearing in this magazine will be available separately (or occasionally in double numbers) at regular octave prices. Thus you will not be obliged to purchase a lot of music not desired to obtain some particular piece you like.

The complete supplement, containing all the pieces in one booklet, will not be obtainable outside of the regular issue of the magazine.

Order music desired, by giving name of composition, name of composer, and the arrangement desired (mixed, male or women's voices— when more than one arrangement is listed).

No. 205 Terra Tremuit, S. A. T. B., F. J. McDonough ..... .12

No. 220 Confirma Hoc Deus, S. A. T. B., F. J. McDonough ..... .12

Professor McDonough recently celebrated his 46th anniversary as Organist at St. John's Church, Rensselaer, New York, in conjunction with the thirty-fifth anniversary of the Ordination of his Pastor, Right Reverend Monsignor John F. Glavin. Two new organs were installed, and Professor McDonough donated a beautiful new Rose Window to St. Cecilia which was revealed over the organ pipes in the choir gallery.

Professor McDonough is Supervisor of Music in the Rensselaer Public Schools. He organized one of the first male choirs in the diocese of Albany immediately after the Motu Proprio in 1904, and it has continued to this day. He was appointed by Bishop Burke as a member of the church music commission of the Albany Diocese, and his compositions have always been designed with a view to liturgical requirements.

These two compositions, the second of which was sung at the above mentioned anniversary, appeal to choirs of average ability. (A recent issue of THE CAECILIA contained an O Bone Jesu, for male voices by this composer, which was also sung, by the Diocesan Priests choir, at the same anniversary.)

The composer represents in these works, a practical musicianlike treatment of the liturgical texts. He shows that a finely trained, experienced musician can write liturgical church music that will appeal to American choirs of today. If you like these, the publisher has many more of the same type for you.

No. 212 Cor Jesu, S. A. T. B., W. J. Marsh ..... .12

This piece gives us opportunity of introducing to you another fine church musician. One who can write prize secular music, or devotional church music, one who is prominent professionally among the organists of Texas. He has won state contests, and has written best sellers in the field of vocal and organ music.

His church music is written for average everyday choirs. He has foregone the glory that might be his by the composition of some technically difficult work, and has given us music that is heard every Sunday in the churches of our country. He is a thoroughly schooled church musician, having trained under Rev. J. T. Turner, O.S.B., at Downside Abbey in England, and under masters in this country.

His Choral Mass, for 2, 3 or 4 voices suggests the practical style of the late John Singenberger who left us so many works of similar type, and his Mass of the Holy Angels, is used almost everywhere in the Baltimore diocese, and is well known all along the Eastern coast.

This Cor Jesu, is a piece a poor choir can make effective, and a good choir can make beautiful. The beauty is in it, it only needs to be brought out by devotional and dignified interpretations. We'll tell you more about Mr. Marsh with future supplements.

No. 189 O. Salutaris, S. A. T. B., John Falkenstein.

Tantum Ergo, S. A. T. B., John Falkenstein ..... .12

Coming from New England, we can't help but use works by this former choir-master at the Boston Cathedral. Both these pieces are in the same key, and form a complete set for Benediction. This issue contributes material for the choirs who like to do simple things well, and we know the readers will like this set.

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## NEGLECTED RESOURCES

(Continued from page 32)

will probably suffice. After two or three months of this training, the singing of hymns in unison will proceed satisfactorily and the interest of the students will have been aroused. Now try some refrains or extracts written for two equal voices; the epistle side (sopranos and tenors) will sing the first part, and the gospel side (altos and basses) the second. But, at this point, you must have everything still more scrupulously prepared; between the old unison and a first essay of a simple harmony in two parts by a full community, the contrast will be striking; and if everything be in its proper place, you will gain a decisive success. Henceforth your students will be eager to add new pieces in two parts to their repertory; they will begin their work of comparison between one piece and another, and sharpen their taste. Help them, direct them; this is the unfolding of their artistic life. Of course, you will keep them two or three months in their new field, and even be silent about any plans for further improvement. Perhaps you might occasionally risk some piece for soprano, tenor, and bass, or for soprano, alto and baritone; but it is not necessary, for even without that you are headed straight for the goal, as you already have your sopranos divided from the altos, and your tenors divided from the basses. Now, for the final step after four, five or six months of preparatory work, be adroit, be timely, and the game is won. Three weeks or even only two, before some solemn feast, tell your singers you want to trust them with the interpretation of a great chorus in four parts; soprano, alto, tenor and bass. They are ready, and do not need to be warned; you trust them, and they trust you, and you have them all in your hands. More than yourself, they are eager for success. And they will succeed; their very number is in their favor. Their success, on the solemn day, will be your definitive victory. And your community will be metamorphosed into one grand choir.

After that your only trouble will be to provide your singers with a suitable repertory. As much as possible each one of them must have his copy. And do not give them separate parts, but real vocal scores; in so doing you will escape the danger of distractions and the wrong counting of pauses; moreover, you will enable each of your students to realize what the others are singing, to analyze the musical weft of the pieces, and to become imbued with the genuine choral spirit,—matters of the utmost importance. Of course, as soon as your community is duly *choralized*, the hymns in the

vernacular will always be sung in four regular parts; excellent books for the purpose are sold, and others no doubt will be issued; so in this regard the question of repertory is very simple. The daily singing of a hymn in four parts will keep your singers in perfect form, and progressively fit them for the most elaborate performances. At the same time, the daily singing of a Gregorian piece will develop their Gregorian abilities.

Now an important matter should be mentioned. When you have created the choral efficiency of your community, it will be well, perhaps necessary, to drop your former select choir, and, *a fortiori*, to dispense with solos of any kind. You may keep them for the secular entertainments; but, in the chapel, it should be understood that you depend on everybody, absolutely and exclusively. In fact, communities are, more or less, democratic in spirit, and class-privileges dishearten them. You do not need solos; when you meet with the direction "Solo" in a soprano part, ask all your sopranos to sing the passage, and it will be very much better; and do the same with any other part. Similarly, you do not need your select choir, or scholar; with a community properly keyed up to musical pitch, you may attempt more difficult pieces, and procure a rendering ten times better, with ten times less trouble, than with any kind of select and partial choir. This is a fact well known to any leader who has tried both ways. The power of a community, the electrical influence of its members on one another when they are resolutely devoted to a common musical work, the thrills of enthusiasm they will unexpectedly communicate to the leader himself, are something quite beyond expression. When you have experienced that, and when you have realized that each new performance unreservedly affords you equal fullness of enjoyment, you will count your past troubles and sacrifices as naught.

A notable feature of the system is that so-called false or untrainable voices will gradually cease from troubling; your least gifted students will be carried along in the general movement, and exert their best energies to reach an honest degree of efficiency—a result unattainable by other means.

Another interesting feature is that community singing naturally leads to the idea of congregational singing, in itself the highest manifestation of religious singing. Congregational singing does, indeed, occupy a place in the minds of many parish priests; but they do not realize their idea, because they never *live* it in a practical way. Let your students *live* its

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semblance during their educational period, and later they will know how to make it actual when occasion arises.

Now, it is plain that after four, five, or six years of training, as above described, the musical value of the students will be above the average. And if their musical improvement be cared for in a corresponding way during their years of theological seminary, they will be ready for all the manifestations of a musical apostleship in their priestly life.

#### IV.

In theological seminaries, owing to the lack of child-voices, the musical curriculum will not exhibit so much variety and brilliancy. However, everything already said about colleges is, to a certain extent, applicable to seminaries. The Gregorian repertory is the same everywhere, and, in spite of some vocal sameness, retains its excellence. As to the figured-music repertory, it can be acquired very easily; for a large amount of sacred music is published in two, three, or four parts, for men's voices. In four parts, the obvious division will be into first and second tenors, and first and second basses.

If the above-described combination (3) for colleges be adopted, and adapted to the *personnel* and resources afforded by the community, everything will go well, and make the musical life extremely interesting and profitable.

With the combination (2) of a choir or *scholar*, and the community associated with it for a good part of musical work, excellent results are still attainable. It is a kind of "aurea mediocritas" in the matter of musical education, and nobody would need to complain if it were enjoyed by all the seminaries. Indeed, in such institutions, the study of the Gregorian chant itself is made obligatory for all the students by the *Motu Proprio* of Nov. 22, 1903. And the same document earnestly recommends the creation of *Scholæ cantorum* in all places where it is possible, for the performance of sacred polyphonic music. Can there be any seminaries in which a creation of this kind is not possible?

As to the combination (1) of a small choir keeping for itself all the Gregorian and other musical work, and confronting a community absolutely silent and non-participant—this is truly a pitiful situation. Although better than nothing at all, still it seems hardly tolerable. However this is the logical situation in places where the regulations of the Church have been practically ignored.

Those regulations are still alive; and each new step taken by the present Pope has made them more stringent and compulsory. And

one of his most authentic interpreters, the Cardinal Vicar, in a letter sent on Feb. 2, 1912, to the Rectors of all the churches, colleges, seminaries and ecclesiastical Institutions of Rome, threw a more vivid light on many special points. Let us quote a few lines:

"It is the express will of His Holiness, that in all the institutions of ecclesiastical education, also of Regulars, great importance be given to the study of liturgical chant and sacred music, as to matters of the highest interest for the clergy. Therefore, much praise is due to the superiors who did know how to introduce for all the clerics, without exception, daily instruction in chant and sacred music, however short it may be. But for no reason should it be allowed that, in each Institution, and for all the students indiscriminately, less than two full hours a week be devoted to the serious and profitable study of sacred music, the preference being given to the Gregorian chant; and these two hours must not include the time of rehearsals necessary for the preparation of performances."

Even with less time than that, the musical standing of our future priests would be very satisfactorily secured if their musical education were diligently promoted and directed during their three stages of formation,—school, college, and seminary.

In any event, it is urgent that they should be good musicians. For, independently of the personal singing which the liturgical services demand from a parish priest, nothing forms a greater incentive to the musical zeal of his parishioners than his own experience and interest in musical matters. And nothing is more disheartening for choirmasters, organists, or choristers, than to feel that their work is not understood by the rector of their church. Most of them would surely like better to undergo criticisms from a musically educated pastor, than to receive praises from an unmusical one.

Besides, it is a fact of daily experience that Gregorian chant and sacred music require the active co-operation of the clergy. The history of the Gregorian revival has been, these past thirty years, a striking illustration of this assertion; in all the places where priests strove to take the lead of the movement, everything became easy; their collaborators displayed the maximum of energy, and the results were excellent.

#### V

The regulations issued by Pope Pius X for sacred music have proved efficient and helpful. Indeed, it is a great point to know what is to

(Please turn to page 56)

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## Brief Hints for Boy Choristers

In order to be a good singer it is necessary to be careful about a great many things which have nothing to do with singing. This little article will indicate some of the more important things to remember, and we suggest that each boy make out a small card somewhat as follows, and that he carry it with him to be read again, and again until it is known by heart.

### Position

Keep the body erect, not stiffly, but in an easy natural position. Be careful not to push out your chin, instead—draw it in slightly.

Remember if you sit or stand in a lazy slouching manner you are sure to cramp and stifle your voice.

### Breathing

Most boys do not breathe deeply enough. A good singer takes as much breath as possible—in; and lets it out as slowly as possible.

A good exercise to try regularly at home is the following: Stand erect. Take a full breath through the nostrils, being careful to fill the lower part of your lungs first, and not to lift your shoulders. Hold your breath then, while you count four

—slowly. Then let your breath out very slowly until it is all gone. Repeat six times. If you do this regularly it will make a vast improvement in your voice.

### Mouth and Tongue

Open your mouth freely and easily, and see that your teeth are kept well apart. Try singing in front of a mirror and see if you open your mouth as freely as the older choir boys do.

You will never be a good singer if you smother your voice by keeping your mouth nearly shut.

### FOUR COMMON FAULTS TO AVOID

- 1—Tightening of the throat. (Relax. Sing softly.)
- 2—Poor Pronunciation. (Watch out for first and last consonant.)
- 3—"Scooping". (Never slide up to a note.)
- 4—Lack of Expression. (Notice whether the words are joyful, sorrowful, or peaceful.)

### THE MOST IMPORTANT THING

For a new boy the most important thing at first is to get a fine tone. Don't try to sing loudly. Sing gently, and softly. At first your voice will sound weak, but it will soon become strong and musical.

## A Music Critic Observes the Christmas Programs

Dr. W. Louis Chapman, Music Critic of the Providence (R. I.) Daily Journal and Evening Bulletin, submitted an article on the observance of the Motu Proprio, in the NEW MUSIC REVIEW recently which aroused wide comment, and some criticism. In the last issue Dr. Chapman came forward with the following letter which we believe will interest readers of THE CAECILIA.

To the Editor,

New Music Review:

De Motu Proprio. Forsitan!

Observing with considerable interest that my humble offering upon this absorbing subject was received with interest and provoked some discussion, it is with some degree of self-examination that the inquiring mind permits itself further excursion into a question that is as yet far from solution. To this end it was of interest to scrutinize the programs of Roman Catholic Churches at Christmastide to see how many of them actually observed the mandate and in a way to determine the degree of acceptance of the instructions given them in no uncertain terms.

Some thirty announcements were analyzed including those of two Cathedrals. Of these but two listed Gregorian Masses. A number of churches discreetly omitted to name the masses that were to be sung but we will wager a new B flat clarinet with three rings that they were not

Gregorian. The names of the Proper Anthems however were listed. At one Cathedral the Messe Solonelle of Gounod was sung. Other compositions in evidence were those of Marzò, Farmer, Mozart's twelfth, Concone, Rosewig, Hummel, Wiegand, La Hache.

Every one of these is on the prescribed list. See page 61 of the "White List." (Disapproved Music St. Gregory White List.)

Now it is obvious from these facts not only that the Motu Proprio is not followed but also that there is a distinct retrograde change in the character of the music sung in Roman Catholic Churches on one of the greatest of all the feasts of the Church. We do not see any signs of friendship with the Mammon of unrighteousness, no inroads of hated and unorthodox modernism nor do we see many masses that would have brought joyous recollection to our heart. The Hummel in E flat, the first, second, fourth, fifth and seventeenth of Haydn, the E flat of Guilmant, the Mass in C of Beethoven, the Liszt, the beautiful and devotional mass of Geo. E. Whiting, Kalliwoda in A, von Weber, several others of Mozart, Cherubini, Palestrina, Schubert, Silas and many others were not among them.

Now these considerations are not opinions, they are facts. They voice no thought of criticism or of disgruntlement; if they would seem to argue that this phase of religious music is undergoing a retrograde metamorphosis or if any thought of disobedience to authority is suggested let it be the

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facts which speak for themselves and not the voice of the preacher. Certain it is however that these fine pieces, many of them of a highly devotional and sacred character are soon to be lost to the musical thought and education of today and together with Molique's Abraham, Schumann's Pilgrimage of the Rose, Liszt's Legend of St. Elizabeth, Haydn's Passion, Graun's Der Todt Jesu and a host of other good things of music will soon sink into obsolescence. And the pity of it!

Yours truly,  
DR. W. LOUIS CHAPMAN,  
Music Critic of The Providence  
Daily Journal and Evening Bulletin.

## Foreign Masses of Interest

- Missa Janua Coeli, Unison, P. Griesbacher** ..... .60  
**Voice Parts** ..... .20

This work by a most eminent German composer has been rendered in several parts of this country as well as in Europe. To gain international favor proves the merit of a work, but it is not the first time that this composer's works have been so proven. He ranks with the finest his country has produced in the field of Catholic church music, and must be considered with Bonvin, Manzetti, Yon, and such others as are leaders in this country.

- Missa Tre Voce D'Huomo (T. T. B.)**  
**Byrd-Manzetti** ..... .80

Father Manzetti has edited several of the works of the old masters, and this presentation of a work by England's famous contemporary of Palestrina, should win a place in the library of men's choirs capable of performing classical church music. Although published in Baltimore it is best known in England. No voice parts.

- Missa Te Deum Laudamus, Dom Lorenzo Perosi.**

- Missa Hoc Est Corpus Meus, Dom Lorenzo Perosi.**

These are the most practical and popular of Perosi's works among American choirs. His Missa Patriachalis, has many supporters but these two seem to be in most common use. The first is for two part singing, and the second for three men's voices. Voice parts are available. Although published in Rome these Masses can be obtained without delay here.

- Messe en l'honneur de Ste. Jeanne d'Arc, H. Nibelle** ..... \$1.00  
Voice parts available

This work by the Organist at St. Francis de Sales in Paris, reflects the writer's gift for melody. It was through this work that the composer won the first prize in an international contest in 1923, for composition of modern music in conformity with the spirit of the Motu Proprio of Pope Pius X.

- Missa Simplex (T. T. B. A. Capella), Hendik Andriessen** ..... \$1.00

Catholic church music in Holland is a thriving art, and compositions of this type are frequent there. The composer has a large following and this work has already been ordered by some American choirs. It is of the better type, and calls for a good choir to effect proper rendition. Copies must be imported. Only samples available in this country. Voice parts are available.

## Domestic Publications

- Chant Mass No. 10, Modern Notation.** .15

- In Festis B. M. V. 2 (Alme Pater)**

This Gregorian Mass is published in Fischer Edition, and makes available for school use another mass for those who have mastered the Missa de Angelis, Missa cum jubilo (9) or Missa de Dominica (Orbis Factor) and wish another work.

The editor has added chant selections of practical appeal—The Asperges Me, Vidi Aquam, Salve Regina, Ave Maria, O Salutaris, Tantum Ergo and Responses at Mass. The organ accompaniment is by Rev. Carlo Rossini.

- Mass in honor of St. Therese, S. A. T. B., Jos. N. Moos** ..... .80

### No. 6357 Fischer Edition

This is an easy, smooth composition, of the type that meets the needs of the majority of choirs. It is by a Chicago organist who evidently understands the limitations of an average parish choir. Too many composers write to display their technical proficiency rather than to contribute music for the average run of choirs. The finest composers are at their best when writing something simple, and it takes genuine skill to write melodic and yet dignified, devotional music. Even though the extremists may turn such works down, the average suburban choir-master welcomes them.

- Cantate Domino, Collection of 145 Motets for 3 Equal voices, by Rev. Carlo Rossini** ..... \$1.50

This collection is similar in its conception to the Anthologia Vocalis, published in Turin. It gives a diversified library of classical music to seminary choirs, well bound into a comparatively inexpensive volume. Composers of the 16th and 17th century predominate.

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## NEGLECTED RESOURCES

(Concluded from page 53)

be done, and what is not to be done. And that we know, for the rules are as clear and plain as possible.

However, there may still be numerous priests and choirmasters in various parts of this country who feel that a careful adherence to the principles laid down in the *Motu Proprio* would limit and hamper them in their work. But have they read the document with attention, and, if so, did they understand it? That is the point.

However this may be in the matter of figured music we may say that the right sort of music is no more difficult than the wrong sort. Liturgical music may be simple and beautiful, practical and easy of execution, and yet may be perfectly in accord with the teachings of the *Motu Proprio*.

As to Gregorian chant, the first condition of success evidently is for the leaders to gain complete familiarity with the subject. And at present there are so many opportunities for initiation, that ignorance is inexcusable. When the leaders have mastered the due amount of science, they will know how to teach and how to succeed. And they will realize, on the one hand, that Gregorian chant is more congenial to liturgical life than any other music; and, on the other hand, that the Gregorian melody is more accessible to the majority of people, and even to young children, than any other melody.

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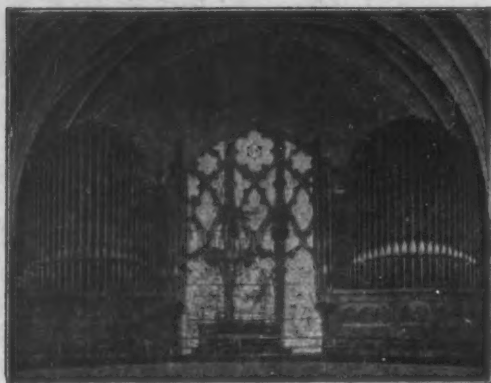
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